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AUTHORIZED EDITION.

THE  
**BOHEMIAN GIRL.**

A Grand Opera,

IN THREE ACTS.

THE MUSIC BY M. W. BALFE.

THE LIBRETTO BY A. BUNN.

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CORRECTLY PRINTED FROM THE MOST AUTHENTIC AND APPROVED ACTING  
COPY, AS NOW PERFORMED IN THE PRINCIPAL AMERICAN  
AND ENGLISH THEATRES.

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PUBLISHED BY WARDLE CORBYN.

PRICE TWENTY-FIVE CENTS.



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## DRAMATIS PERSONÆ.

COUNT ARNHEIM, Governor of Presburg. *Lumpkin*

THADDEUS, a proscribed Pole.

FLORESTEIN, Nephew to the Count. *W. H. H.*

DEVILSHOOF, Chief of the Gipsy tribe. *Blake*

CAPTAIN OF THE GUARD.

OFFICER.

FIRST GIPSY.

SECOND GIPSY.

ARLINE, the Count's daughter. *Caroline Richmond*

BUDA, her Attendant. *Mrs. Arnold*

QUEEN OF THE GIPSIES.

NOBLES, SOLDIERS, GIPSIES, RETAINERS, PEASANTS, &c., &c.

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## COSTUMES.

THADDEUS—Green frock coat, trimmed with fur; green tights; bag cap, trimmed with fur; Hessian boots; green cap; boots trimmed with fur. *Second dress*—Gipsy.

FLORESTEIN—Blue frock coat, trimmed with fur; military pants; bag cap, trimmed with fur. *Second dress*—Full dress military coat, pants, boots; rich order on the breast. *Third dress*—Scarlet frock coat, richly trimmed with gold.

ARNHEIM—Military frock coat, fur cap, and tights, with Hessian boots. *Second dress*—Military dress coat; three-cornered hat, trimmed with gold eaglets, and epaulets, and high boots; grey wig.

DEVILSHOOF—Brown breeches; striped shirt; brown hanging jacket; red and striped sash; leather leggings; head tied up in figured handkerchief; large black slouched hat; black cloak.

ARLINE—Scarlet velvet jacket, trimmed with gold; white merino skirt, trimmed with black and scarlet fringe and Persian shawl border; gilt bracelets and chain to arm-pins; black, scarlet, blue, and gold scarf over the skirt; blue Cashmere vest, trimmed with gold; Tarleton scarf, mixed with coral, on the head.

THE GIPSY QUEEN—Black waist, trimmed with hieroglyphics; scarlet shirt, trimmed with black and gold; scarlet turban and black veil on head; full red drapery over the shoulders.

COUNT'S CHILD—White modern dress, sash.

BUDA—Peasant's dress.

CHORUS—*First dress—First scene*—Green hunting shirts and caps; large buckles and drab belts; cross belt, with hunting horn; spears; buff boots; grey tights. *Second dress*—Change to gipsies, nearly the same as Devilshoof. *Third dress*—Change to rich square-cut coat; long flap waistcoats, knee-breeches, shoes and stockings. *Fourth dress*—Change to gipsies again.

FEMALE CHORUS—*First dress*—As ladies, change to gipsies.

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## PUBLISHER'S PREFACE.

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THE success that has attended the publication of the series of Italian *Libretti*, known as

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W. C.

40116 Speeches 5 Sept 58 Freeman 3 June 59. What

## PLOT OF THE OPERA.

THE action of this Lyric Drama commences at the chateau of *Count Arnheim*, in Austria. The peasantry and retainers of the Count are making preparations for the chase, when *Thaddeus*, a Polish exile and fugitive from the Austrian troops, arrives, in search of shelter and concealment. Here he encounters a band of *Gipsies*, headed by one *Devilshoof*, who, learning from *Thaddeus* that he is pursued by soldiers, gives him a disguise, conceals him, and puts the pursuing troops on the wrong track. Just at this time, shouts of distress are heard, *Florestein* rushes on, surrounded by huntsmen. The Count's child and her attendant have been attacked by an infuriated stag in the forest, and are probably destroyed. Hearing this, *Thaddeus* seizes a rifle, and hastens to their relief, and by a well-aimed shot, kills the animal, and saves them from destruction. The Count now returns in time to hear of the peril of his darling child, and to see *Thaddeus* bearing her wounded form in his arms. Overjoyed to find her still alive, the Count overwhelms *Thaddeus* with grateful thanks, and invites him to join in the festivities about to take place. *Thaddeus* at first declines, but being warmly entreated to remain, at length consents to do so. They seat themselves at table, and the Count proposes as a toast, "Health and long life to the Emperor." All, except *Thaddeus*, do honor to the toast, and his silence being observed, the Count challenges him to empty his goblet as the rest have done. *Thaddeus*, to the surprise of all, dashes the wine to the earth; this, of course, produces a burst of indignation. The assembled guests are infuriated by such an indignity to their monarch, and threaten the life of *Thaddeus*. At this moment *Devilshoof* returns, and at once takes sides with *Thaddeus*. The Count orders *Devilshoof* to be secured. The attendants seize and carry him into the castle. *Thaddeus* departs, and the festivities are resumed. During the *fete*, *Devilshoof* escapes, taking with him the Count's infant daughter, *Arline*; and his flight being almost immediately discovered, the greatest excitement prevails. Peasants, huntsmen, and attendants, hasten in search of the daring fugitive, and he is seen bearing the child across a dangerous precipice; he escapes, and the unhappy father sinks in despair as the first act ends.

Twelve years are supposed to elapse, and we are transported to the city of Presburg, in the suburbs of which the Gipsies are encamped with the Queen of the tribe, in whose tent dwells the Count's daughter, *Arline*, now a fine young woman. *Florestein*, a foppish *attache* to the Court, is met by *Devilshoof* and his companions, who relieve him of his jewelry, among which is a medallion, which *Devilshoof* carries off. *Thaddeus*, who has joined the tribe, is now enamored of "*Arline*," and he tells her 'twas he who saved her life in infancy, but he still carefully conceals from her the secret of her birth. *Arline* confesses her love for *Thaddeus*, and they are betrothed according to the custom of the Gipsy tribe.

A grand fair is in progress in the plaaz of the city, and hither, of course, come all the Gipsies, who add to the gayety and life of the scene by their peculiar dances, songs, &c. *Count Arnheim* now arrives, surrounded by officers of state. He appears much older; sorrow more than years has whitened his hair and saddened his heart. His nephew, *Florestein*, calls his attention to the charming *Arline*, whose beauty has quite fascinated him. While trying to engage her attention, he perceives his medallion hanging on her neck, and claims it: charges her with having stolen it. This leads to great excitement: the guard is called, *Arline* is arrested, and the crowd dispersed by the soldiery. The supposed culprit is brought before *Count Arnheim*; *Florestein* presses the charge, and circumstances strengthen the appearance of guilt against *Arline*, when the Count perceives the mark left by the wound inflicted by the deer on *Arline's* arm. He asks its origin. She repeats the story as related to her by *Thaddeus*. The Count recognizes his long-lost child, and the act ends with an effective *tableau*.

In the third act we find *Arline* restored to her rank and the home of her father, but the change in her prospects does not diminish her love for *Thaddeus*. He, daring all dangers for an interview, seeks and finds her here. He comes to bid her farewell, and prays that she will, even when surrounded by other admirers, give a thought to him who saved her life, and who loves her. She promises fidelity, and declares herself his and his only. Here we find that the Gipsy Queen, who also loves *Thaddeus*, has been plotting to take him from *Arline*. By her device the medallion was discovered in the possession of *Arline*. Even now she is conspiring to separate the lovers, but her plots fail. *Thaddeus* relates his history to *Count Arnheim*, who, in gratitude to the saviour of his child, bestows her upon him. Desire for vengeance now fills the heart of the Gipsy Queen; she induces one of her tribe to fire at *Thaddeus* as he is embracing *Arline*, but by a timely movement of *Devilshoof*, the bullet reaches her own heart. The lovers are united, and as usual in such cases, all ends happily.

W. C.

# THE BOHEMIAN GIRL.

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## ACT THE FIRST.

### SCENE THE FIRST.

*The Chateau and Grounds of COUNT ARNHEIM, on the Danube, near Presburg. On one side, the principal entrance to the Castle ; opposite, is a statue of the Emperor, above which a party is employed raising the Austrian flag.*

*On rising of the Curtain, the Retainers of COUNT ARNHEIM are discovered preparing for the Chase.*

#### [CHORUS.

Up with the banner, and down with the slave  
Who shall dare to dispute the right,  
Wherever its folds in their glory wave,  
Of the Austrian eagle's flight ;  
    Its pinion flies  
    As free in the skies  
    As that of the airy king,  
And thro' danger fleets,  
Like the heart that beats  
    Beneath his plumed wing.

*[After they have fixed the flag, they all come forward.]*

Now the foeman lies low, and the battle-field's won,  
We may honor in peace what in war we have done.  
The stirring chase, the festive board,  
The varied charms which each afford,  
Shall the day and night beguile :  
And care shall be drowned in that glass  
Which nothing on earth can surpass,  
But a lovely woman's smile.  
Then up with the banner, &c.

[*At the end of Chorus, COUNT ARNHEIM and FLORESTEIN enter from Chateau, (S. E. L.,) followed by various neighboring Nobles, Pages, Huntsmen, &c., and his child, ARLINE, attended by BUDA, &c.*]

## SOLO.

*Count.* A soldier's life  
Has been of strife,  
In all its forms so much,  
That no gentler theme,  
The world will deem,  
A soldier's heart can touch.

## CHORUS.

*Retainers.* Hail to the Lord of the soil,  
His vassal's love is the spoil  
That lord delights to share.

## CHORUS.

*Hunters.* Away to the hill and glen,  
Where the hunter's belted men,  
With bugles shake the air.

[*The COUNT, after bowing to his friends, sees ARLINE, and takes her in his arms.*]

*Cou.* Ah! who can tell, save he who feels,  
The care a parent's love reveals.  
How dear, fond thing, thou art  
To this lone widowed heart!

*Cho.* Away to the hill and glen, &c.

[*During this, a Retainer brings down (R.) a rifle to FLORESTEIN, who puts it away from him. COUNT ARNHEIM exits into Chateau. Nobles and Hunters ascend rocks and exeunt. ARLINE petitions BUDA to let her accompany them, and goes off by a footpath, at the side of rocks, with her and FLORESTEIN.*]

*Enter THADDEUS, breathless and exhausted, in a state of great alarm.*

*Tha.* A guard of Austrian soldiers are on my track, and I can no longer elude their vigilance. An exile from my wretched country, now a prey to the inveterate invader, my only hope is in some friendly shelter. (*Sees the statue of Emperor.*) Ah! that tells me I am here on the very threshold of our enemies!

## RECITATIVE.

*Tha.* Without a country, without a home, without friends, and without fortune!—Oh, what will become of the proscribed orphan, [Thaddeus of Poland]

## CAVATINA.

'Tis sad to leave your father land,  
And friends you loved there well,  
To wander on a stranger strand,  
Where friends but seldom dwell.  
Yet, hard as are such ills to bear,  
And deeply though they smart,  
Their pangs are light to those who are  
The orphans of the heart!

Oh, if there were one gentle eye  
 To weep when I might grieve,  
 One bosom to receive the sigh  
 Which sorrow oft will heave;  
 One heart the ways of life to cheer,  
 Though rugged they might be,  
 No language can express how dear  
 That heart would be to me!

[*At end of song, a troop of Gipsies, headed by DEVILSHOOF, their leader, suddenly appear, (R. H.), and are about to seize and rob THADDEUS, but presuming, by his dress, that he is a soldier, they stop and examine him.*]

## CHORUS.

In the gipsy's life you may read  
 The life that all would like to lead.

Through the wide world to rove,  
 Be it sunny or drear,  
 With but little to love,  
 And still less to fear:

Sometimes under roof, and sometimes thrown  
 Where the wild wolf makes his lair,  
 For he who's no home to call his own,  
 Will find a home somewhere.

'Tis the maxim of man  
 What's another's to claim;  
 Then to keep all he can,  
 And we do the same!  
 Thus a habit once, 'tis custom grown,  
 And ev'ry man will take care,  
 If he hasn't a home to call his own,  
 To find a home somewhere.

*Tha.* The sight of these wanderers has inspired me with a prospect. [*To DEV.*] Your manner and habit please me. I should like to join your band. I am young, strong, and have, I hope, plenty of courage.

*Dev.* Who are you?

*Tha.* One without money, without home, and without hope.

*Dev.* You're just the fellow for us, then!

*Gip. (who is on look-out on rock R.)* Soldiers are coming this way.

*Tha.* 'Tis me they are in search of.

*Dev.* Indeed! then they'll be cunning if they find you.

[*In a moment they strip the soldier's dress off THADDEUS, and as they are putting a gipsy's frock, &c., over him, a roll of parchment, with seal attached, falls at the feet of DEVILSHOOF, who seizes it.*]

*Dev.* What is this?

*Tha.* My commission! It is the only thing I possess on earth, and I will never part with it.

[*Snatches and conceals it in his bosom, and has but just time to mix himself with the Gipsies, when a body of the Emperor's Soldiers enter in pursuit.*]

*Off., (scrutinizing Gipsies.)* Have you seen any one pass this way—any stranger?

*Dev.* No one—stay—yes—, a young Polish soldier ran by just now, and passed up those rocks.

*Off.* That's him—thanks, friend! forward!

[*Exeunt SOLDIERS up rocks.*]

### DUET AND CHORUS.

*Dev.* Comrade, your hand,  
We understand  
Each other in a breath. [*Shaking his hand.*]  
This grasp secures  
Its owner yours,  
In life, and until death.

*Tha.* Long as it hold,  
With friendly fold,  
Mine shall cling to it.

(*Aside.*) By death he means, but  
"If there's a throat to cut  
"Why you must do it!"

*Cho.* In the gipsy's life you may read, &c.

*Tha.* My wants are few—

*Dev.* Want we ne'er knew,  
But what we could supply.

*Tha.* Then what is worse,  
I have no purse—

*Dev.* We nothing have to buy.

*Tha.* My heart 'twill wring—

*Dev.* That is a thing  
In which we never deal.

*Tha.* But all I need—

*Dev.* 'Twere best indeed  
To borrow, beg, or steal.

*Cho.* In the gipsy's life you may read, &c.

### ENSEMBLE.

*Dev.* Then rest ye here, while we  
Explore each spot, and see  
What luck there is in store.

*Tha.* The scenes and days to me,  
Which seemed so blest to be,  
No time can e'er restore.

*Cho.* Oh, what is the worth of the richest man's wealth,  
Which the chances are likely he came to by stealth,  
Unless he can rove abroad in the free air,  
As free as we are, from all sorrow and care.

[*All exeunt R.*—Loud shouts and alarms are heard, which become more and more distinct, when a body of Huntsmen are seen to cross the tree over the rocks, &c., and exeunt by the path where *ARLINE*, &c., went off. Alarms continue, when *FLORESTIN* rushes in, apparently frightened to death.]

### SONG.

Is no succor near at hand?  
For my intellect so reels,  
I am doubtful if I stand  
On my head or on my heels.  
No gentlemen, it's very clear,  
Such shocks should ever know,

And when I once become a peer,  
They shall not treat me so!

Then let ev'ry vassal arm,  
For my thanks he well deserves  
Who from this state of alarm  
Will protect my shattered nerves!  
To think that one unused to fear,  
Such fright should ever know,  
But let them make me once a peer,  
They shall not treat me so!

[*At end of song, THADDEUS and PEASANTRY rush in, evincing the greatest state of alarm and terror.*]

*Tha.* What means this alarm?

*Pea.* The Count's child and her attendant have been attacked by an infuriated animal, and are probably killed ere this!

*Tha.* What do I hear?

[*He perceives the rifle that FLORESTIEN has left on the stage, utters an exclamation, seizes it, runs up the rocks, aims, fires, and instantly rushes off. The discharge of the rifle, and the alarm of the Peasantry, bring COUNT ARNHEIM and his party to the spot. DEVILSHOOF enters at one side, at the same time watching.*]

*Cou.* Whence proceed these sounds of fear, and where is my darling child?

[*All maintain a painful silence, when THADDEUS is seen rushing in, conveying ARLINE, who is wounded in the arm, and seems faint.*]

*Buda.* (*Falling at the COUNT'S feet.*) We were pursued by the wild deer they were chasing, and, but for the bravery of this young man (*pointing to THA.*) the life of your child would have been sacrificed.

*Cou.* (*Clasping his child in his arms.*) Praised be Providence her life is saved, for she is all that renders mine happy. (*Looking at her arm, then addressing BUDA.*) Let her wound have every attention, though it presents no sign of danger.

[*BUDA goes into the Castle with ARLINE, and COUNT ARNHEIM advances to THADDEUS.*]

Stranger, accept the hand of one who, however different to you in station, can never sufficiently thank you for the service you have rendered him.

*Dev.* (*Aside.*) First to serve, and then be thanked by, the persecutor of his country. The fellow's mad!

*Cou.* I trust you will remain, and join the festivities we are about to indulge in; and 'twill gratify me to know I can be useful to you.

*Tha.* I thank your lordship; but—

*Cou.* (*To the Nobles.*) Pray, my friends, join your entreaties to mine.

[*Here the Nobles all surround the COUNT and THADDEUS, and FLORESTIEN coming up to him, says—*]

*Flo.* I'm extremely obliged to you for not shooting me as well as my little cousin—and I beg you'll—aw—stay— (*Aside.*) A very common sort of personage, apparently.

*Tha., (to the Count.)* Be it as your lordship wishes.

*Cou.* Then be seated, friends, and let the fete begin.

[*They all seat themselves at the tables which have previously been laid, on the O. P. opposite the Castle. THADDEUS takes his seat at the farther end. FLORESTEIN occupying a prominent position. When they are seated, a variety of dances are introduced, during which BUDA is seen at one of the windows holding on her knee the child, whose arm is bound up. At the termination of the dancing, the COUNT rises.*]

*Cou.* I ask you to pledge but once, and that is, to the health and long life of your Emperor.

[*Here the guests fill their glasses, rise, and turning towards the statue of the Emperor drink, while the peasantry surround it respectfully. THADDEUS alone keeps his seat, on perceiving which, FLORESTEIN goes up to the COUNT and points it out to him.*]

*Flo.* Your new acquaintance, my dear uncle, is not overburthened with politeness or loyalty, for he neither fills his glass, nor fulfils your wishes.

*Cou.* (*filling a glass and going up to THADDEUS.*) I challenge you to empty this to the health of our Emperor.

*Tha.* (*taking the glass.*) I accept the challenge, and thus I empty the goblet. [*Goes up to the statue and throws down the glass with the utmost contempt. A general burst of indignation follows.*]

[*Chorus of guests, rising, drawing their swords, and rushing towards THADDEUS*]

Down with the daring slave  
Who disputes the right  
Of a people's delight,  
And would their anger brave;

*Cou.* (*to the Nobles and Guests, interposing between them and THADDEUS.*)

Although 'tis vain to mask  
The rage such act demands,  
Forgive me if I ask  
His pardon at your hands;  
If from your wrath I venture to have craved  
The life of one, my more than life who saved.  
(*To THADDEUS.*) Stranger I answer not  
One moment for your life;  
Quit, while you may, a spot  
Where you have raised a strife.  
Your longer presence will more excite,  
And this will the service you did me requite.

[*Throws THADDEUS a purse of gold.*]

DEVILSHOOF *rushes in.*

Where is the hand will dare to touch  
One hair of a head I prize so much.

[*Taking the hand of THADDEUS.*]

(*To Cou.*) That pulse of pride you boast  
Within me beats as high—  
You and your titled host,  
Proud lord, I do defy.

*Flo.* (*aside, with a glass in one hand, and a leg of a bird in the other.*)

Upon my life 'tis most unpleasant  
Just as one had attacked a pheasant.

[THADDEUS, who has taken up the purse, and seeing himself and DEVILSHOOF surrounded, by the Nobles and Guests, throws the purse at the COUNT's feet.]

Take back your gold, and learn to know  
One—above aught you can bestow.

CHORUS OF NOBLES, &c.

Down with the daring slave  
Who would our fury brave.

*Dev.* Stand back, ye craven things;  
Who dares obstruct our path,  
Upon his rashness brings  
The vengeance of my wrath.

[DEVILSHOOF defending THADDEUS, retreats, pressed upon by the Nobles, Guests, &c., when the COUNT orders a party of his Retainers to divide them; they seize DEVILSHOOF and take him into the Castle.]

Seize him and bind him, and there let him find  
Escape from those walls better men have confined.

[Here a party of the Huntsmen and Retainers separate THADDEUS and DEVILSHOOF; they march THADDEUS off, who exits among the rocks, while DEVILSHOOF is dragged into the Castle.]

*Dev.* (as they are dragging him off.)

Tho' meshed by numbers in the yoke  
Of one by all abhorr'd,  
Yet tremble, worthless lord,  
At the vengeance you thus provoke.

*Cho.* Down with the daring slave  
Who would our fury brave.

[DEVILSHOOF is dragged off into the Castle, the COUNT, NOBLES, &c., reseal themselves, when other dances are introduced and the festival continues; BUDA is seen to leave the window at which she has been seated with ARLINE, and she enters and converses with the COUNT. In the midst of the most joyous movements of the dance DEVILSHOOF is seen descending from the roof of the Castle until he reaches the window of ARLINE's chamber, into which he is seen to enter, and to shut it immediately. BUDA then enters the Castle, and in a minute afterwards the festivities are interrupted by a violent shrieking, the window is thrown open, and BUDA, pale, and with dishevelled hair, signifies by her gestures that ARLINE has disappeared.]

*Cho.* What sounds break on the air?  
What looks of wild despair  
A grief as wild impart.

*Cou.* My child! that word alone,  
With agonizing tone,  
Bursts in upon my heart!

[COUNT and NOBLES dash into the Castle. A general movement of all—some are seen at the window of ARLINE's chamber signifying that she is gone.]

*Cho.* Be every hand prepared  
Their liege lord's halls to guard,  
With devotion whose bond  
All ties is beyond.

*Flo. (kneeling and apparently greatly alarmed.)*

Why what with dancing, screaming, fighting,  
One really is a shocking plight in,  
And it puzzles quite one's wit  
To find a place to pick a bit.

*[The COUNT rushes from the Castle, dragging BUDA and followed by NOBLES, BUDA, trembling, falls on her kness.]*

*Cou.* Wretch! monster! give me back  
The treasure of my soul;  
Go—all—the spoiler's footsteps track  
That treasured prize who stole.  
But no, vain hope! unless we pray to Him  
Who healeth all sorrow, with suppliant limb.

#### PRAYER.

Thou, who in might supreme,  
O'er the fate of all reignest,  
Thou who hope's palest beam  
In the mourner sustainest!  
Vouchsafe to lend an ear  
To the grief of the wailer,  
Cut short the dark career  
Of the ruthless assailer.

*(During the prayer, DEVILSHOOF is seen climbing up the rocks with ARLINE in his arms.)*

#### CHORUS.

Follow, follow, with heart and with arm,  
Follow, follow, and shelter from harm  
The pride of Arnheim's line,  
Where all its hopes entwine.  
Follow, follow,  
O'er brake and through hollow!  
Climb the hill, ford the stream,  
High in air weapons gleam!  
Dash through where danger lies.  
Danger—aye, death, despise!  
To save, let all combine,  
The pride of Arnhiem's line.

*[At the most animated part of the Chorus, bodies of Gentry, Retainers, Servants, &c., are seen rushing towards the rocks, and over every part, in pursuit of DEVILSHOOF, who, perceiving his situation, knocks away, the moment he has crossed it, the trunk of the tree, which serves as a bridge between the two rocks, and thus bars their passage. COUNT ARNHEIM in his distraction is about to throw himself into the gulf—he is held back by attendants, into whose arms he falls senseless. Some are in attitude of prayer—others menace DEVILSHOOF, who, folding ARLINE in his large cloak, disappears in the depths of the forest.]*

## ACT THE SECOND.

[NOTE.—Twelve Years are supposed to elapse between the First and Second Acts.]

## SCENE THE FIRST.

*Street in Presburg, Moonlight—Tent of the Queen of the Gipsies, large curtains at the back—it is lighted by a lamp. On the opposite side of the Stage are Houses—one of which, an Hotel, is lighted up.*

ARLINE is discovered asleep on a tiger's skin—THADDEUS is watching over her. As the curtain rises, a Patrol of the City Guard marches by, and as soon as they have gone off, DEVILSHOOF and a party of Gipsies, wrapped up in Cloaks, suddenly appear.

## CHORUS.

Silence! silence!—the lady moon  
Is the only witness now awake,  
And weary of watching, perchance she soon  
To sleep will herself betake.  
Silence! silence! from her throne in air  
She may look on and listen, for aught we care;  
But if she attend unto our behest,  
She will quietly go to her rest.

## SOLO.

Dev. There's a deed to do whose gains  
Will reward the risk and the pains—

[The Gipsies all draw their daggers and appear delighted.]

Fie! fie! to a gentleman when you appear,  
You may draw his purse without drawing your steel;  
With bows, and politeness, and great respect,  
You may take more than he can at first detect.

[Pointing to the lighted windows of the Hotel.]

See, where in goblets deep  
What sense they have they steep—  
Watch here! till each to his home  
Shall reel on his doubtful way.  
Watch here! and the goblet's foam  
Will make him an easy prey!  
Silence! silence! this way, this way!

[As the Gipsies retire up the stage, FLORESTEIN staggers out of the hotel—he is elegantly dressed with chain, rings, &c., and a rich medallion round his neck.]

Flo. Wine! wine! if I am heir  
To the Count—my uncle's—line,— [Hiccup.  
Where's the fellow—will dare  
To refuse his nephew—wine? [Hiccup.  
That moon there, staring me in the way,  
Can't be as modest as people say,  
For meet whom she will, and in whatever spot,  
She often looks on at what she ought not,  
Wine! wine! wine!

[The GIPSIES have by this time advanced, and DEVILSHOOF goes politely up to FLORESTEIN.]

My ear caught not the clock's last chime,  
And I beg to ask the time?

FLORESTEIN reels, recovers a little, and after eyeing DEVILSHOOF,]

(Aside.) If the bottle has prevailed,  
Yet whenever I'm assailed,  
Though there may be nothing in it,  
I am sobered in a minute—

(To DEV.) You are really so polite,  
That (*pulling out his watch*) 'tis late into the night.

Dev. (*Taking the watch and putting it into his job.*)

You are very kind—can it really be!  
Are you sure it is so late?

Flo. (*Assuming courage.*) May I beg to ask—?

Dev. I am grieved to see

Any one in such a state,  
And will gladly take the utmost care  
Of the rings and chains you chance to wear.

[*Taking from FLORESTEIN his rings, chain, and the rich medallion.* FLORESTEIN draws his sword.]

Flo. What I thought was politeness, is downright theft,  
And at this rate I soon shall have nothing left.

[*At a sign from DEVILSHOOF the Gipsies instantly surround FLORESTEIN, and take every valuable from him.*]

Cho. Advance with caution, let every man  
Seize on, and keep whatever he can.

[*During the chorus DEVILSHOOF makes off with the medallion, and the others are dividing the rest of the spoil, when a female appears in the midst of them, drops her cloak and discovers their Queen. The Gipsies appear stupified.*]

Queen. To him from whom you stole,  
Surrender back the whole.

[*The Gipsies return the different things to FLORESTEIN.*]

Flo. (*Trembling and looking over the things.*)  
Thanks, madam,—lady—but might I request  
A medallion in diamonds—worth all the rest.

[*At a sign from the Queen, who seems to command its restitution.*]

#### CHORUS OF GIPSIES.

On our chieftain's share we ne'er encroach,  
And he fled with that prize, at your approach.

Que. (*To FLORESTEIN.*) Be your safety my care—

Flo. (*trembling.*) I'm in precious hands.

Que. (*To Gipsies.*) Follow and list to your Queen's commands.

Cho. Yes, we will list to our Queen's commands.

Exeunt QUEEN holding FLORESTEIN, all of a tremble, in one hand, and beckoning the Gipsies to follow with the other. As soon as they have gone off, ARLINE who has been awake by the noise, comes from the tent, followed by THADDEUS.]

Arl. Where have I been wandering in my sleep? and what curious noise awoke me from its pleasant dream? Ah, Thaddeus, you would not like to know my dream! well, I will tell it you.

## THE GIPSY GIRL'S DREAM.

I dream'd that I dwelt in marble halls,  
 With vassals and serfs at my side,  
 And of all who assembled within those walls  
 That I was the hope and pride.  
 I had riches too great to count—could boast  
 Of a high ancestral name,  
 And I also dream'd, which charm'd me most,  
     *[Taking both his hands in hers.]*  
 That you loved me still the same.

I dream'd that suitors besought my hand,  
 That knights upon bended knee,  
 And with vows no maiden heart could withstand  
 That they pledged their faith to me.  
 And I dream'd that one of this noble host  
 Came forth my hand to claim ;  
 Yet I also dream'd, which charmed me most,  
 That you loved me still the same.

*[At the end of the ballad THADDEUS presses ARLINE to his heart.]*

*Arl.* And do you love me still ?

*Tha.* More than life itself.

*Arl.* Yet is there a mystery between our affections and their happiness that I would fain unravel. *(Pointing to her arm.)* The mark on this arm, which I have seen you so often contemplate, is the key to that mystery. By the love you say you bear me, solve it.

## DUET.

*Tha. (Taking her hand and pointing to the mark.)*

That wound upon thine arm,  
 Whose mark through life will be,  
 In saving thee from greater harm  
 Was there transfixed by me.

*Arl.*

By thee ?

*Tha.*

E'er on thy gentle head  
 Thy sixth sun had its radiance shed,  
 A wild deer who had lain at bay  
 Pursued by hunters cross'd the way,  
 But slaying him I rescued thee,  
 And in his death-throes' agony  
 That tender frame by his antler gored  
 This humble arm to thy home restored.

*Arl.*

Strange feelings move this breast  
 It never knew before,  
 And bid me here implore  
 That you reveal the rest.

## ENSEMBLE.

*Tha.*

The secret of her birth  
 To me is only known,  
 The secret of a life whose worth  
 I prize beyond my own.

*Arl.* The secret of my birth  
To him is fully known,  
The secret of a life whose worth  
I prize beyond my own.

## ENSEMBLE.

*Arl.* Speak, tell me—ease my tortured heart,  
And that secret evil, or good, impart.  
*Tha.* I will tell thee, although the words may sever  
One who so loves thee from thy love for ever.  
*Arl.* Where is the spell hath yet effaced  
The first fond lines that love hath traced,  
And after years have but imprest  
More deep in love's confiding breast.

## ENSEMBLE.

*Tha.* And yet few spells have e'er effaced  
The first fond lines that love hath traced,  
And after years have but imprest  
More deep in love's confiding breast.

[*At the end of the Duet, THADDEUS throws himself, in an ecstasy, at the feet of ARLINE, and is bathing her hand with kisses, when the back curtains of the tent are withdrawn, and the QUEEN appears, pale, and trembling with passion. She advances towards ARLINE, and pointing to THADDEUS—*

*Que.* And dare you aspire to the love of him who possesses the heart of your queen?

*Arl.* I possess his heart, and will yield the possession to no one. He is the saviour of my life, and the only friend I have in all the tribe: he has sworn how much he loves me.

*Que.* Loves you!

*Arl.* Yes: let him speak for himself, and choose between us.

*Que.* Be it so.

[*THADDEUS, who has been anxiously watching the two, here runs and embraces ARLINE. She surveys the QUEEN with an air of triumph.*]

*Arl.* (*To the Queen.*) I made no idle boast. (*Then to THADDEUS—*) Summon our comrades hither.

[*The QUEEN is standing in the centre, while THADDEUS calls the Gipsies together, who enter on all sides and surround the QUEEN, and appear to ask what is going on.*

## CONCERTED PIECE.

*Arl.* Listen, while I relate  
The hopes of the gipsy's fate.  
I am loved by one, by one I love  
All other hearts above,  
And the sole delight to me  
[*Taking the hand of THADDEUS.*  
Is with him united to be.  
*Cho.* Happy and light of heart be those  
Who in each bosom one faith repose

*Dev. (Aside—maliciously pointing to the QUEEN.)*

A rival's hate you may better tell  
By her rage than by her tears,  
And it, perchance, may be as well,  
To set them both by the ears.

*(To QUEEN.)*

As queen of the tribe, 'tis yours by right,  
The hands of those you rule to unite.

*Cho. (To the QUEEN, who draws back and hesitates.)*

In love and truth, by thee  
Their hands united be.

*Arl. (Partly inclining in supplication.)*

A rival no more, but a subject see,  
Asking thy blessing on bended knee.

*Tha. (Raising her.)*

Debase not thyself, but rather lose  
The boon, and a fate less wayward choose.

*Cho. (Urging the QUEEN.)*

In love and truth, by thee  
Their hands united be.

*Que. (Haughtily advancing, and taking the hands of ARLINE and THADDEUS.)*

Hand to hand, and heart to heart,  
Who shall those I have mated part?  
By the spell of my sway,  
Part them who may.

*[Joining their hands.]*

*Cho. Happy and light of heart be those  
Who in each bosom one faith repose!*

*[During this scene the stage has been growing somewhat lighter. GIPSY enters.]*

*Gip.* Morning is beginning to dawn, and crowds of people are already flocking towards the fair: the sports begin with daylight.

*Que.* Summon the rest of the tribe, and meet me forthwith in the public square. *(To DEV.)* Do you remain to bear my further orders.

*[Exeunt THA. and ARL., hand in hand, followed by the other Gipsies repeating Chorus.]*

#### DUET.

*Que.* This is thy deed—seek not to assuage  
My jealous fears and a rival's rage.

*Dev.* I neither fear nor seek to calm—

*Que. (Aside to DEV.)* Revengence is the wounded bosom's balm,  
That jewel with which thou hast dared to deck  
Thy foredoomed neck,  
Answer me—where didst thou get it—where?

*Dev.* 'Twas entrusted to my care.

*Que.* This very night, on this very spot,  
Thy soul for once its fears forgot,  
And a drunken galliard who crossed thy way,  
Became thy prey—

*Dev.* Fiend born, 'twere vain to fly  
The glance of her searching eye!

## ENSEMBLE.

*Que.* Down on thy knee and that gem restore  
 E'en in thy shame amazed,  
 Or long years of sin shall deplore  
 The storm which thou hast raised.

*Dev. (Aside.)* It best might be the prize to restore,  
 Much as I seem amazed  
 Or hereafter I may deplore  
 The storm which I have raised.

*Dev. (Kneeling and presenting the medallion to the QUEEN.)*  
 Queen, I obey.

*Que.* 'T's the wisest thing  
 Thy coward soul could do.

[*Takes medallion.*]

*Dev. (Aside)* Who from my grasp such prize could wring,  
 The doing it may rue.

*Que.* Depart, and join the rest.

*Dev.* I do thy high behest—

## ENSEMBLE.

*(Aside.)* The wrongs we forgive not and cannot forget,  
 Will the edge of our vengeance more sharply whet.  
*Que.* The wrongs we forgive not and cannot forget,  
 Will the edge of our vengeance more sharply whet.

[*Exeunt the QUEEN and DEVILSHOOF at separate sides.*]

## SCENE THE SECOND.

*Another Street in Presburg. Daylight.*

*Enter ARLINE in a fanciful dress, followed by a troop of Gipsies. She has a tambourine in her hand.*

## CHORUS.

In the Gipsy's life you may read  
 The life that all would like to lead.

## SONG.

## ARLINE.

Come with the gipsy bride  
 And repair  
 To the fair,  
 Where the mazy dance  
 Will the hours entrance,  
 Where souls as light preside!  
 Life can give nothing beyond  
 One heart you know to be fond,  
 Wealth with its hoards cannot buy  
 The peace content can supply;  
 Rank in its halls may not find  
 The calm of a happy mind—  
 So repair  
 To the fair,  
 And they all may be met with there—

Love is the first thing to clasp,  
 But if he escape your grasp,  
 Friendship will then be at hand,  
 In the young rogue's place to stand ;  
 Hope too will be nothing loath  
 To point out the way to both.  
     So repair  
     To the fair,  
 And they all may be met with there.

## CHORUS.

In the gipsy's life you may read,  
 The life that all would like to lead.

[*Exeunt ARLINE, followed by the tribe of Gipsies.*

## SCENE THE THIRD.

*A Grand Fair in the public Plaatz of Presburg. On one side a large hotel over which is inscribed "The Hall of Justice." Various groups of Gentry, Soldiers, Citizens, Peasantry, cover the stage. Foreign shops are seen in various parts, Curious Rope Dancers, Showmen, Waxwork, a Quack Doctor, Exhibition, &c., &c., are dispersed here and there. Flags hung out at the windows, and ringing of bells, enliven the scene.*

## CHORUS.

Life itself is at the best  
 One scene in mask of folly drest,  
 And there is no part of its wild career:  
 But you will meet with here!  
 To these symbols of life your voices swell,  
 Vive la masque, et vive la bagatelle.

[*At the end of the Chorus, and during the Symphony, a movement is perceived at the further end of the place, which is followed by the entrance of a double party of men Gipsies, headed by DEVILSHOOF and THADDEUS, who force a passage down the centre of the stage, which they occupy: they then open their ranks, when another file of female Gipsies, headed by their QUEEN and ARLINE, pass down them. FLORESTEIN and a party are seen watching them with great curiosity.*]

## QUARTETTE.

ARLINE, QUEEN, THADDEUS, DEVILSHOOF.

From the valleys and hills  
 Where the sweetest buds grow,  
 And are watered by rills  
 Which are purest that flow,  
 Come we! Come we!

## CHORUS.

Light of heart, fleet of foot, reckless of slight or gibe,  
 Who can compare with the free, happy gipsy tribe?

[*During this, the body of Gipsies have been enacting characteristic Dances, when ARLINE, carrying a flower basket in her hand, glides round to the assembled company and sings.*]

SOLO.

ARLINE.

Sir Knight, and lady, listen  
That bright eye seems to glisten  
(*To a lady.*) As if his trusted tale  
Did o'er thy sense prevail!

(*To another—pointing to her heart.*)

Pretty maiden, take care, take care,  
What havoc love maketh there!

(*To a third—pointing to a ring on her finger.*)

And this token, from love you borrow,  
Is the prelude of many a sorrow:  
There are those who have lived, who knew  
The gipsy's words to be true!

Cho. (*As the same dance of the other gipsies continues.*)

Light of heart, fleet of foot, reckless of slight or gibe,  
Who can compare with the free, happy gipsy tribe?

[*At the end of the dance and chorus COUNT ARNHEIM and some officers of State enter; his hair has become grey, his step is slow, and his appearance is that of sorrow. He is accosted by FLORESTEIN.*]

Flo. My dear uncle, it delights me to see you amongst us, and here is a little gipsy girl that would delight you still more, (*aside*), if you had my blood in your veins: she's positively a charming creature.

Cou. I have lost the taste of joy, and the sight of youth and beauty recalls to my memory that treasure of both, my loved and lost ARLINE.

[*He gazes attentively at ARLINE, sighs heavily, then exit with his retinue into the Hall of Justice.*]

Flo. (*To a party of his friends.*) It's no use restraining me—I'm positively smitten. (*Breaks from them and goes up to ARLINE.*) Fair creature, your manner has enchanted me, and I would fain take a lesson from you.

Arl. Of politeness, sir? By all means. To begin, then: whenever you address a lady, take your hat off.

Flo. Very smart, (*with a titter*), 'pon my word, very smart. Your naivete only increases the feelings of admiration and devotion which a too susceptible heart—

Arl. (*Bursting out laughing.*) Ha! ha! ha!

Flo. Your indifference will drive me to despair.

Arl. Will it really!

Flo. Do not mock me, but pity my too susceptible nature, and let me print one kiss upon—

[*Here ARLINE gives him a violent slap on the face; the QUEEN, who has gone up the stage with THADDEUS, now brings him on one side and points out the situation of ARLINE and FLORESTEIN—he is about to rush upon FLORESTEIN just as ARLINE has slapped his face—on receiving it, he turns round and finds himself between the two, and both are laughing in his face.*]

Que. (*Eyeing FLORESTEIN.*) It is the very person from whom they stole the trinkets I made them give him back again.

[*Taking the medallion from her bosom.*]

This too is his, and now my project thrives.

[FLORESTEIN turns up the stage to join his party, and the QUEEN crosses to ARLINE.]

You have acted well your part, and thus your Queen rewards you.

[Places the medallion around her neck.

Forget not the hand that gave it.

*Arl.* (Kneeling and kissing the QUEEN'S hand.) Let this bespeak my gratitude.

*Que.* And now let our tribe depart.

[Chorus and dance repeated, and the Gipsies are all about to march off, THADDEUS and ARLINE bringing up in the rear of their body; and as they are going off, FLORESTEIN, who with his friends has been watching their departure, perceives his medallion on the neck of ARLINE—he breaks through the crowd and stops her—she and THADDEUS come forward.]

*Flo.* Though you treated me so lightly some moments past, you will not do so now. That medallion is mine, my friends here recognize it.

*All.* We do, we do.

[Here DEVILSHOOF is seen to steal off.

*Flo.* And I accuse you of having stolen it.

*Arl.* Stolen! It was this instant given me by our Queen, and she is here to verify my words.

[ARLINE runs about looking everywhere for the Queen.

*Flo.* That's an everyday sort of subterfuge. (To the crowd.) Worthy people and friends, that medallion on her neck belongs to me, and I accuse her or her accomplices of having robbed me.

#### CONCERTED PIECE.

*Chorus of Populace surrounding ARLINE.*

Shame! shame! let us know the right,  
And shame on the guilty one light!

*Tha.* (Rushing before ARLINE to shield her.)

He who a hand on her would lay,  
Through my heart must force his way.

*Cho.*

Tear them asunder, but still protect,  
Until they can prove what they but suspect.

*Arl.*

To all who their belief have lent,  
Heaven can attest I am innocent.

[FLORESTEIN, who has during this movement entered the "Hall of Justice," is now seen returning, followed by a strong guard, who file off each side of the steps.

*Flo.* (To CAPTAIN OF GUARD, pointing to ARLINE.)

There stands the culprit, on you I call:  
Conduct her away to the Hall—to the Hall.

[ARLINE looks at him with great contempt, the Gipsies perceiving her danger range themselves around her. THADDEUS breaks from those who are holding him and rushes up to her. FLORESTEIN has got behind the CAPTAIN OF THE GUARD, who gives orders for his body to seize ARLINE, upon which the Gipsies draw their daggers, a conflict ensues in which the Guard maintains possession of

ARLINE, a body of the populace re-seize THADDEUS, and the Gipsies are routed.]

## ENSEMBLE.

- Capt. of G.* They who would brave the law,  
Against themselves but draw  
The aid of which they stood in need,  
And aggravate their guilty deed.
- Flo.* Now it is with the law,  
I beg leave to withdraw,  
A glass of wine I greatly need,  
For it has hurt my nerves indeed.
- Tha.* Free me, or else the law  
Upon your heads you draw,  
It's aid you may live to need  
Who smile upon this daring deed.
- Gua.* If ye dare brave the law,  
Upon your heads ye draw  
The aid of which ye stand in need,  
And aggravate their guilty deed.
- Gip.* Why should we fear the law,  
Or all the arms ye draw,  
While of our aid she stands in need,  
And guiltless is of such a deed.

[ARLINE is conducted by a file of the Guard, led by the CAPTAIN, and preceded by FLORESTEIN and his party, into the "Hall of Justice,"—the people follow in a mass, while THADDEUS is detained by those who first seized him; and as ARLINE is going up the steps, the figure of the QUEEN is seen in an attitude of triumph over her rival's fall.]

## SCENE THE FOURTH.

*Interior of COUNT ARNHEIM's apartment in the Hall of Justice—a view of the last scene visible through one of the windows at the back. A full-length portrait of ARLINE, as she was in the first act, hangs on the wall—state chairs, &c.—an elevation or dais on the o. p. side.*

COUNT ARNHEIM enters thoughtful and dejected, he contemplates ARLINE's portrait and wipes the tear from his eye.

## RECITATIVE.

Whate'er the scenes the present hour call forth before the sight,  
They lose their splendor when compared with scenes of past delight.

## SONG.

The heart bow'd down by weight of woe,  
To weakest hope will cling,  
To thought and impulse while they flow,  
That can no comfort bring.  
With those exciting scenes will blend  
O'er pleasure's pathway thrown,  
But mem'ry is the only friend  
That grief can call its own.

The mind will in its worst despair  
Still ponder o'er the past,  
On moments of delight that were  
Too beautiful to last.  
To long departed years extend,  
Its visions with them flown;  
For mem'ry is the only friend  
That grief can call its own.

[*At the end of the song, a confused noise is heard outside, when the CAPTAIN OF THE GUARD enters.*]

Cap. A robbery has been committed, and the accused is now in the hall awaiting the pleasure of your lordship, as chief magistrate of the city, for examination.

Cou. Bring the parties before me.

[*The CAPTAIN arranges the magisterial chair o. p., bows and exit.*]

Any thing to arouse me from these distracting thoughts, though the sole happiness I now enjoy is in the recollection of my long-lost child.

[*Seats himself, when the doors are violently opened, and a mob of citizens, guards, and gentry enters. FLORESTEIN is in the midst of them, who instantly rushes up to the COUNT.*]

Flo. It is your lordship's nephew—I, who have been robbed!

Cou. Some folly of yours is forever compromising my name and that of your family.

Flo. But I am in this instance the victim—I have been robbed, and there stands the culprit.

[*Pointing to ARLINE, standing in the centre, pale and with disheveled hair, but still haughty in her demeanor.*]

Cou. (*Aside.*) 'Tis she I saw but now in the public square. That girl, so young, so beautiful, commit a robbery, impossible!

Flo. She stole this medallion belonging to me—we found it upon her.

Cou. (*Addressing ARLINE.*) Can this be true?

ArL. (*Looking contemptuously at FLORESTEIN and turning with dignity to the COUNT.*) Heaven knows I am innocent, and if your lordship knew my heart, you would not deem me guilty.

Cou. Her words sink deep into my breast. Childless myself, I fain would spare the child of another. (*To FLORESTEIN.*) What proofs have you of this?

Flo. (*Pointing to his friends.*) My witnesses are here, who all can swear they saw it on her neck.

All. We can.

Cou. Still does my mind misgive me. (*To ARLINE in a kind tone.*) My wish is to establish your innocence—explain this matter to me, and without fear.

ArL. That medallion was given to me by the queen of the tribe to which I belong—how it came in her possession I know not. But a light breaks in upon me—I see it all—I chanced to incur her displeasure, and to revenge her—

self upon me, she has laid for me this shameless snare, into which I have innocently fallen, and of which I have become the victim.

*[Hiding her face in her hands and weeping.]*

*Cou. (With a struggle.)* I believe your tale, and from my heart I pity the experience which has led to the ruin of one who seems above the grade of those she herds with—but in the fulfilment of duty I must compromise the feelings of nature, and I am forced to deliver you into the hands of justice.

*Arl. (To the COUNT.)* To you my earthly, to him my heavenly judge, I reassert my innocence. I may be accused, but will not be degraded, and from the infamy with which I am unjustly threatened, thus I free myself.

*(She draws a dagger from beneath her scarf, and is about to stab herself, when COUNT ARNHEIM rushes forward, seizes her arm, and wrests the dagger from her.)*

### FINALE.

*Cou.* Hold! hold!  
We cannot give the life we take,  
Nor re-unite the heart we break!  
Sad thing—

*[Taking the hand of ARLINE, and suddenly seeing the wound on her arm.]*

What visions round me rise,  
And cloud, with mists of the past, mine eyes?  
That mark! those features! and thy youth!

*[Dragging ARLINE forward and in great agitation.]*

My very life hangs on thy truth—  
How came that mark?

*Arl. (Recollecting THADDEUS's words.)*

E'er on my head  
My sixth sun had its radiance shed,  
A wild deer, who had lain at bay,  
Pursued by hunters, cross'd my way;  
My tender frame, by his antler gored,  
An humble youth to my home restored:  
The tale he but this day confess'd,  
And is near at hand to relate the rest.

*[Here a tumult is heard, and THADDEUS, having escaped from those who confined him, breaks into the room, and rushes into the arms of ARLINE. The COUNT, on seeing him, reels back. A general excitement prevails.]*

*Cou.* With the force of fear and hope  
My feelings have to cope!

*Arl. (Approaching the COUNT and pointing to THADDEUS, who starts on beholding him.)*

'Tis he the danger braved;  
'Tis he my life who saved.

### SOLO.

*Cou. (Seizing ARLINE in his arms, and in a transport of joy.)*

My own, my long lost child!  
 Oh, seek not to control  
 This frantic joy, this wild  
 Delirium of my soul!  
 Bound in a father's arms  
 And pillow'd upon his breast,  
 Bid all rude alarms  
 That assail'd thy feelings, rest.

[COUNT clasps ARLINE to his heart—kisses her head, hands, hair, and shedding tears of joy.]

*Arl. (Bewildered, starts from the COUNT and runs to THADDEUS.)*

Speak—speak! this shaken frame,  
 This doubt, this torture, see—  
 My hopes—my very life—my fame  
 Depend on thee.

*Tha. (Pointing to COUNT ARNHEIM with deep emotion. Aside.)*

Dear as thou long hast been,  
 Dear as thou long wilt be,  
 Mourned as this passing scene  
 Will be through life by me.  
 Though his heart, and none other, like mine can adore thee,  
 Yet (*aloud*) thou art not deceived—'TIS thy father before thee!

[ARLINE staggers and rushes into the COUNT'S arms.]

#### ENSEMBLE.

*Cho.* Praised be the will of heaven,  
 Whose light on them smiled,  
 And whose bounty hath given  
 The father his child!

*Cou.* Praised be the will of heaven,  
 Whose light o'er me smiled,  
 And whose bounty hath given  
 A father his child!

*Arl.* Praised be the will of heaven,  
 Whose light o'er me smiled,  
 And whose bounty hath given  
 A father his child!

*Tha.* Though from this bosom riven,  
 That heart is beguiled,  
 The bereavement hath given  
 The father his child!

[THADDEUS hides his face in his hand, much moved.]

*Dev. (Suddenly emerging from the crowd and dragging THADDEUS away.)*

Better go 'ere driven,  
 Than e'er be reviled,  
 For the bounty hath given  
 The father his child!

*Cho.* Praised be the will of heaven!  
 Whose light on them smiled,  
 And whose bounty hath given  
 The father his child!

## ACT THE THIRD.

## SCENE THE FIRST.

[A Splendid Saloon in the Castle of COUNT ARNHEIM. On the Ground Floor, a large window at the back opening on the Park. On the o. p. side, the door of a small Cabinet, doors at the back leading into spacious Galleries.]

*Enter* ARLINE, elegantly dressed for a Ball.

*ArL.* The past appears to be but a dream from which I have at length awoken. Yet my heart recalls enough to convince me it was all reality. When I think of the wandering life I led, my memory will revert to him who in every trial preserved its honor, who twice restored me to a father's arms, and at length to a father's home.

COUNT ARNHEIM *enters with* FLORESTEIN—ARLINE *runs into his arms.*

*Cou.* Every moment you leave me is a moment of unhappiness. I am jealous of whatever divides us, short as may be the interval. On a night of so much joy, when so many friends are to assemble and participate in your father's delight, let me intercede for one you have too much cause to be angry with.

*ArL.* (*Averting her head.* The very sight of him disturbs me. *To the COUNT.*) The wishes of my dear father I would cheerfully comply with, but the repugnance I cannot overcome.

*Flo.* (*Falling on his knee.*) Fair cousin, let me plead my own cause, and express the—aw—sorrow I really feel at having for an instant believed it possible——in fact, I never in reality——

*Enter a* SERVANT.

What the devil do you want at such a critical part of one's conversation?

[*Servant crosses to the COUNT.*

*Ser.* The castle is filling with guests who inquire for your lordship.

[*Exit.*

*Cou.* (*To ARLINE.*) Let us hasten to meet them, and afford me the joy of making you known to all.

*ArL.* Allow me but time to fortify myself for a ceremony I am a stranger to, and I will follow you.

*Flo.* That is but reasonable, uncle—I will live in hopes of my cousin's forgiveness, which can alone restore me—peace—of mind. (*Aside.*) I shall positively expire if I don't lead off the first quadrille with her.

[*Exeunt* COUNT and FLORESTEIN.

*ArL.* I am once more left to my thoughts, and all the deep regrets which accompany them, nothing can drive the recollection of THADDEUS from my mind, and the lonely life I led, was to me far happier than the constrained one now I pass; and the graceful dress of the gipsy girl becomes me more than all this gaudy apparel of nobles. (*Going round the room to see if any one is watching.*) Now no eye beholds me I may at least indulge in a remembrance

of the past. (*Goes to the Cabinet O. P. and brings out her Gipsy dress.*) The sight of this recalls the memory of happy days, and of him who made them happy.

[*As she is contemplating the dress, the window of the back suddenly opens, and DEVILSHOOF springs into the apartment.*]

*Arl.* (*Screaming.*) Ah! what seek you here with me?

*Dev.* Hush! fear not; but be silent. I come to ask you to rejoin our tribe—we have never ceased to feel the loss of one liked more than all the rest.

*Arl.* Impossible! Leave me, I pray, and let me forget we have ever been acquainted.

*Dev.* I have brought with me one who has, undoubtedly, greater powers of persuasion than I can pretend to.

(*Here THADDEUS appears at the window; enters the room, and ARLINE, unable to restrain her feelings, rushes into his arms.*)

*Tha.* In the midst of so much luxury, so much wealth and grandeur, I thought you had forgotten me.

*Arl.* Forgotten you! (*Pointing to the Gipsy's dress.*) Had I nothing else to remind me of you, this would always speak to me of you. Forgotten you?

*Tha.* The scenes in which you now move, may drive from your memory every trace of the past, and I only come to ask—to hope—that you will sometimes think upon me.

• (*DEVILSHOOF goes up to the window on the look-out.*)

When other lips, and other hearts,  
Their tales of love shall tell,  
In language whose excess imparts  
The power they feel so well:  
There may, perhaps, in such a scene,  
Some recollection be  
Of days that have as happy been,  
And you'll remember me.

When coldness, or deceit, shall slight  
The beauty now they prize,  
And deem it but a faded light  
Which beams within your eyes;  
When hollow hearts shall wear a mask  
'Twill break your own to see,  
In such a moment I but ask  
That you'll remember me.

[*At the end of the song, ARLINE goes up to THADDEUS, and with great emphasis says:*]

*Arl.* Whatever may be our future lot, nothing should persuade you that I can ever cease to think of, ever cease to love you.

*Tha.* (*Overjoyed.*) My heart is overpowered with happiness:—yet, alas! 'tis but of short duration, for I must leave you now for ever.

*Arl.* Oh, no, no! say not so! I cannot live without you.

*Tha.* And will you then forsake your home, your kindred, all! and follow me?

## ENSEMBLE.

## TRIO.

*Tha.* (*To ARLINE.*)

Through the world wilt thou fly  
From the world with me  
Wilt thou fortune's frowns defy,  
As I will for thee?

*Arl.* (*To THADDEUS.*)

Through the world I will fly  
From the world with thee,  
Could I hush a father's sigh  
That would heave for me.

*Dev.* (*Coming down. To THADDEUS.*)

All the world hither fly,  
Come away with me!  
Never let a lover's sigh  
Ruin bring on thee!

Hasten! hasten! thy safety calls:  
See where they throng the halls!  
This way!

[*Going towards the window.*]

*Arl.* (*Stopping THADDEUS.*)

Stop! do not snap the string  
Of the fondest tie  
In my memory  
To which the heart can cling.

*Tha.* I am chained by fate to the spot.

*Dev.* Nearer they come!

*Arl.* Oh, leave me not.

*Tha.* Oh, where should affection's feelings rest,  
If they may not repose on affection's breast?  
Better to die than live to grieve  
Over the pangs such partings leave!

*Dev.* (*Still looking out.*)

A moment more and your doom is cast!

*Arl.* (*Aside.*) The hopes that were brightest, the dreams of the past  
In the fullness of promise recede,  
And render the prospect dark indeed.

*Dev.* Escape is hopeless.

*Arl.* (*Pointing to the cabinet.*) Enter here!  
Where detection we need not fear!

## ENSEMBLE.

*Tha.* If it were not for thee, I would here await  
The venom'd shafts of their deadliest hate.

*Dev.* Though here you may linger, I will not await  
The certain blow of their power and hate.

*Arl.* Oh, if only for me, no longer await  
The venom'd shafts of their deadliest hate.

THADDEUS has barely time to take refuge in the cabinet, and DEVILSHOOF to escape by the window, when the great doors are thrown open, and a brilliant assemblage enters, led by COUNT ARNHEIM, FLORESTEIN, &c. COUNT takes ARLINE's hand and presents her to the company.]

Cou. Welcome, welcome all—share with me all the joy I feel while I present my loved and long lost daughter.

## FINALE.

Cho. Welcome the present, oh ponder not

On the days departed now,  
Let the cares that were theirs be forgot,  
And raised from pleasure's brow;  
Never mind time, nor what he has done,  
If he only the present will smile upon.

Flo. (*Seeing the gipsy dress on a chair and taking it up.*)

This is not an ornament fit to grace,  
At such a moment, such stately place,  
And perchance 'twere best to hide the prize  
In this recess (*pointing to the cabinet*) from his lordship's eyes.

Arl. (*Whose attention has been riveted on the cabinet, and seeing FLORESTEIN go near it.*)

That room and it's treasure belong to me,  
And from all intrusion must sacred be.

Cho. Never mind time, nor what he has done,  
If he only the present will smile upon!  
Welcome the present, oh ponder not  
On days departed now;  
Let the cares that were theirs be forgot  
And raised from pleasure's brow.

[*A confused murmur is heard at the back of the stage.*]

What sounds break on the ear,  
Checking young joy's career?

[*A female, closely veiled, enters the apartment and goes up to COUNT ARNHEIM.*]

Fem. Heed the warning voice!  
Wail and not rejoice!  
The foe to thy rest,  
Is one thou lovest best.

[*She lets her veil fall, and discovers the QUEEN OF GIPSIES.*]

Cou. Who and what thou? Let me know  
Whom dost thou deem my foe?

Que. Think not my warning wild!  
'Tis thy re-found child!  
She loves a youth of the tribe I sway,  
And braves the world's reproof;  
List to the words I say—  
He is now concealed beneath thy roof!

Cou. Base wretch, thou liest—

Que. Thy faith I begrudge—  
Open that door, and thyself be judge.

[COUNT rushes to the door of the cabinet, which ARLINE in vain opposes.]

## ENSEMBLE.

Stand not across my path,  
Brave not a father's wrath.

Arl. Thrown thus across thy path,  
Let me abide thy wrath.

[The COUNT pushes ARLINE aside, opens the door, and THADDEUS appears—the COUNT reels back, and every one seems panic-struck.]

QUINTETTE AND CHORUS.

COUNT, FLORESTEIN, THADDEUS, ARLINE, and QUEEN.

ENSEMBLE.

*Cou.* (To ARLINE.) To shame and feeling dead,  
Now hopeless to deplore,  
The thunder bursting on thy head,  
Had not surprised me more.

*Flo.* And this is why she said,  
I must not touch the door,  
It clearly would have been ill-bred,  
For rivals are a bore!

*Tha.* Though every hope be fled,  
Which seem'd so bright before,  
The vengeance I scorn to dread,  
Which they on me can pour!

*Arl.* (Horror-stricken on seeing the QUEEN.)  
To all but vengeance dead,  
She stands mine eyes before!  
It's thunders waiting on my head  
In all her hate to pour.

*Que.* (Maliciously eyeing ARLINE.)  
All other feelings dead,  
Revenge can hope restore,  
It's thunders on her daring head  
I only live to pour.

*Cho.* Although to feeling dead,  
This sorrow we deplore,  
The thunder bursting o'er our head  
Had not surprised us more.

*Cou.* (Advancing to THADDEUS.)  
Leave the place thy polluting step hath cross'd,  
Depart or thou art lost.

[*Tha.* (Casting a sorrowful look on ARLINE, as he is about to go.)  
To threats I should contemn,  
For thy dear sake I yield.

*Arl.* (Summoning resolution.)  
The bursting torrent I will stem,  
And him I live for shield.

[She takes THADDEUS by the hand and goes to the COUNT, then turns to the company.]

Break not the only tie,  
That bids my heart rejoice,  
For whom contented I would die,

(With energy.) The husband of my choice.

*Cou.* (Rushing between them and drawing his sword. To THADDEUS.)  
Depart ere my thirsty weapon stains  
These halls with the blood of thy recreant veins!

(To ARLINE.) False thing! beloved too long, too well,  
Brave not the madness thou canst not quell!

*Que.* (Seizing THADDEUS by the arm.)

List to the warning voice that calls thee!  
Fly from the peril that enthralls thee!

(Darting a furious look at ARLINE as she passes her.)

Weep rivers—for ages pine!  
He shall never be thine!

[As the QUEEN is dragging THADDEUS towards the window, ARLINE stops him.]

*Arl. (To the assembly.)* Your pardon, if I seek  
With my father alone to speak.

[*Excunt every one at the large doors each side of the window, which close upon them*  
—the QUEEN is seen to pass out of the window.]

*Arl. (Falling at the COUNT's feet.)*  
See at your feet a suppliant—one  
One whose place should be your heart—  
Behold the only living thing  
To which she had to cling,  
Who saved her life, watched o'er her years  
With all the fondness faith endears,  
And her affections won—  
Rend not such ties apart.

*Cou.* Child! Arline! wilt thou, darest thou heap  
A stain thine after life will bewEEP,  
On these hairs by thee and sorrow bleach'd,  
On this heart dishonor never reach'd.

*Arl. (Rising and seeking refuge in the arms of THADDEUS.)*  
Whatever the danger, the ruin, the strife,  
It must fall; united we are for life.

*Cou. (With rage.)* United! and would'st thou link my name  
In a chain of such deep disgrace?  
My rank, my very blood defame,  
With a blot no time can efface?  
The child of my heart, of my house the pride,  
An outcast gipsy's bride!

*Tha. (Breaking from her, and going up with great dignity to COUNT ARNHEIM.)*

Proud lord, although this head proscribed  
Should fall by the weapons thy wealth hath bribed;  
Although in revealing the name I bear,  
The home I shall see no more,  
The land which to thee in its deep despair  
The deadliest hatred bore,  
I may have fallen the bravest of foes,  
'Twere better like them to die!  
And in dishonored earth to lie,  
Than bear unresented reproaches like those.

COUNT ARNHEIM and ARLINE betray symptoms of astonishment, yet great anxiety.

Start not, but listen,  
When the fair land of Poland was ploughed by the hoof  
Of the ruthless invader when might—  
With steel to the bosom and flame to the roof,  
Completed her triumph o'er right:  
In that moment of danger, when freedom invoked  
All the fetterless sons of her pride,  
In a phalanx as dauntless as freedom e'er yoked,  
I fought and I fell by her side;  
My birth is noble, unstained my crest  
As is thine own, let this attest.

[Takes his commission seen in Act I, from his bosom, and gives it to the COUNT,  
who stands fixed and bewildered.]

Pity for one in childhood torn  
From kindred with whom she dwelt,

Ripened in after years to love  
 The fondest that heart hath felt,  
 Hath made me thus far faith renew  
 With outlaws chance first linked me to:  
 As a foe on this head let your hatred be piled,  
 But despise not one who hath so loved your child.

*Cou. (Greatly moved.)*

The feuds of a nation's strife,  
 The party storms of life,  
 Should never their sorrows impart  
 To the calmer scenes of the heart.  
 By this hand let thine hold,  
 Till the blood of its veins be cold!

[THADDEUS, moved to tears, is about to fall at the COUNT's feet, who checks him.]

Not at mine—be that homage paid at hers,  
 Who the fond one of feeling on thee confers.

TRIO.

*Cou.* Let not the soul over sorrows grieve,  
 With which the bosom hath ceased to heave.  
 Let us not think of the tempest past,  
 If we reach the haven at last.

*Arline.* Ne'er should the soul over sorrows grieve,  
 With which the bosom hath ceased to heave;  
 Ne'er should we think of the tempest past,  
 If we reach the haven at last.

*Tha.* Why should the soul over sorrows grieve,  
 With which the bosom hath ceased to heave?  
 Why should we think of the tempest past,  
 If we reach the haven at last?

[During the Trio, the wan figure of the QUEEN has been seen at the window in the back, and at the end of it, as THADDEUS is about to embrace ARLINE, the QUEEN, in a transport of rage, points him out to a Gipsy by her side, who is in the act of firing at him, when DEVILSHOOF, who has tracked their steps, averts the Gipsy's aim, and by a rapid movement turns the musket towards the QUEEN—it goes off, and she falls.]

*Cou.* Guard every portal—summon each guest and friend—  
 And this festive scene suspend.

[The distant sound of joyous instruments heard in the saloons, which the intelligence of the catastrophe is supposed to have reached, ceases, and crowds of Nobles, Ladies, Guests, &c., pour in at each door. ARLINE rushes into the arms of THADDEUS, and then passes over to the COUNT.]

ARLINE AND CHORUS.

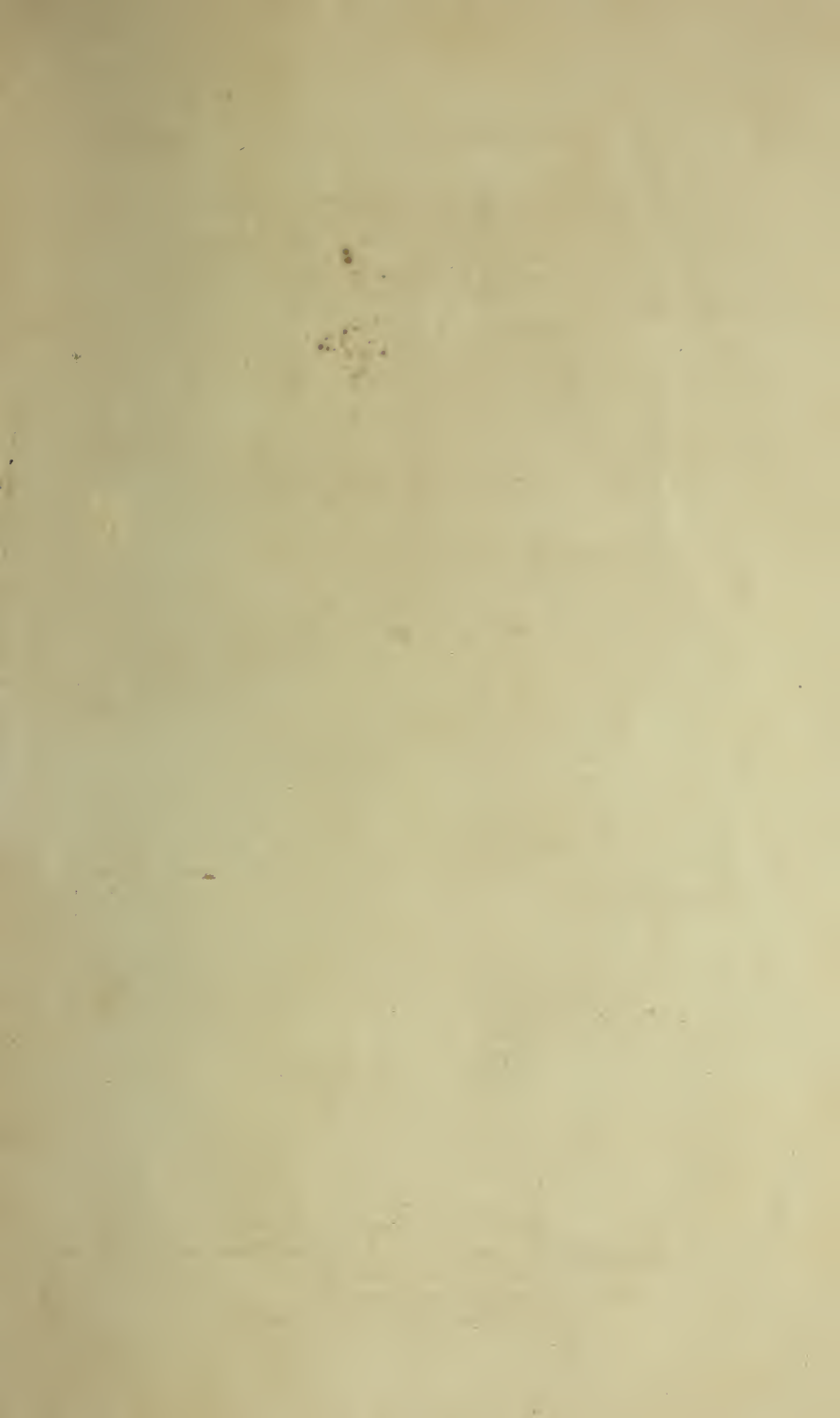
Oh! what full delight  
 Through my bosom thrills,  
 And a wilder glow  
 In my heart instils!  
 Bliss! unfelt before,  
 Hope! without alloy,  
 Speak, with raptured tone,  
 Of that heart the joy!

[As the curtain descends, is heard under the window at the back,]

THE GIPSY'S CHORUS.

In the gipsy's life you may read,  
 The life that all would like to lead.

THE END.



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